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## Appendix: Program, Edward Gordon Craig Conference 2013, Pomona College

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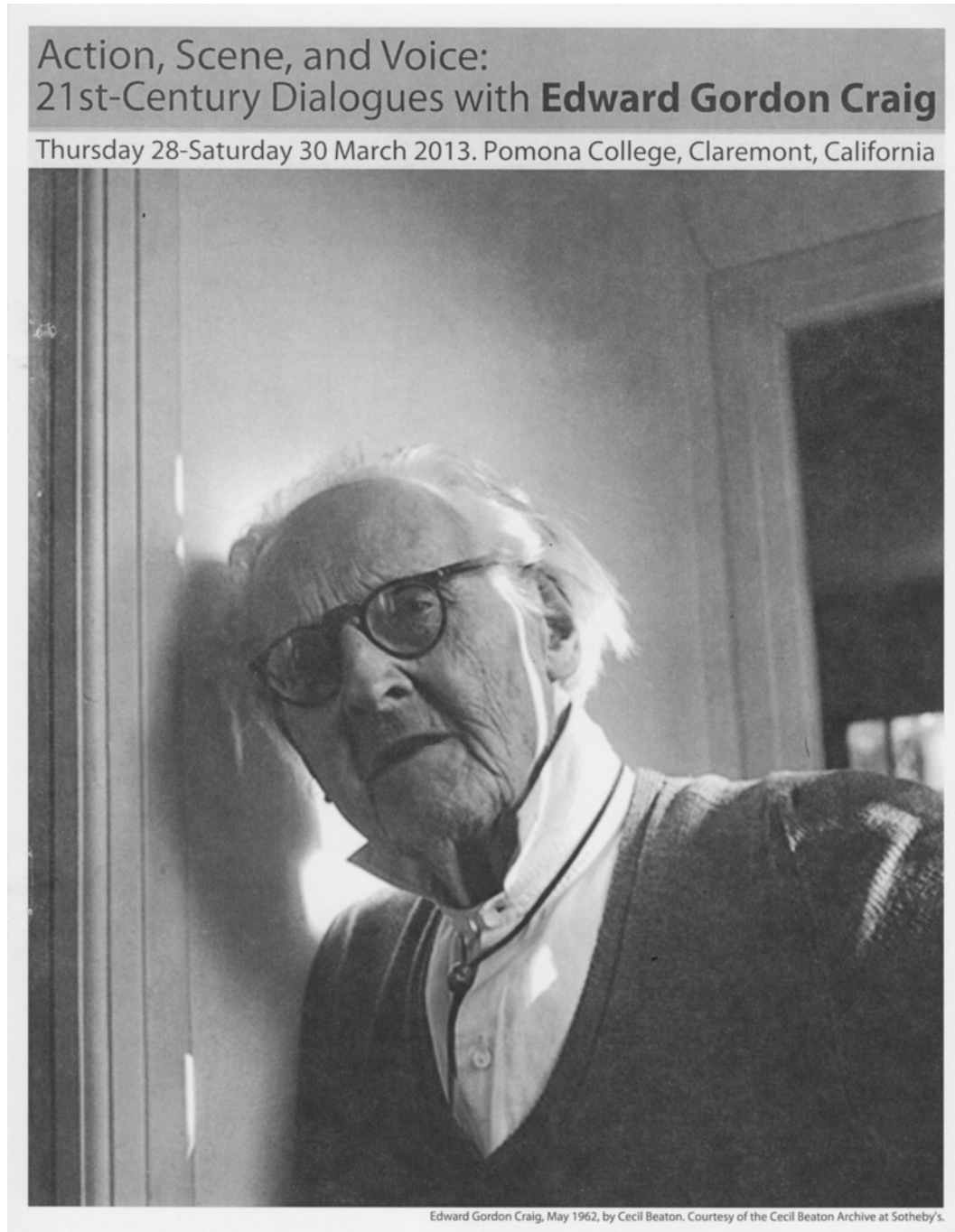
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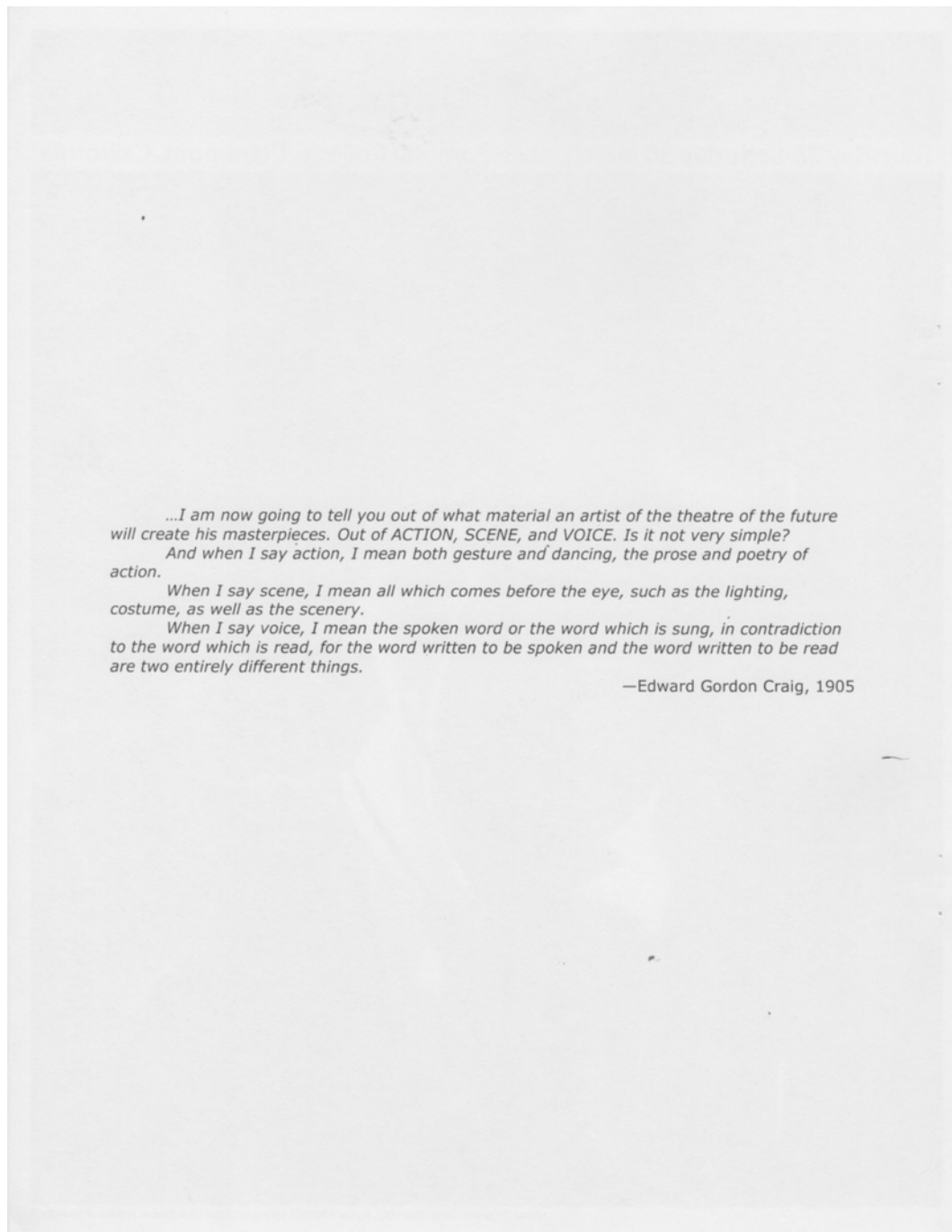
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## APPENDIX

Conference Program for *Action, Scene, and Voice: 21st-Century Dialogues with Edward Gordon Craig*,  
March 28–30, 2013, Pomona College, Claremont, California.



Conference program front cover. Courtesy Pomona College Department of Theatre and Dance.  
Photograph of Edward Gordon Craig by Cecil Beaton. Courtesy of the Cecil Beaton Archive at Sotheby's.



Conference program inside cover. Courtesy Pomona College Department of Theatre and Dance.

This conference is dedicated to the memory of David Alexander,  
seventh president of Pomona College, who served from 1969 – 1991.



Norman Philbrick (left) and David Alexander at the 19 September 1986 reception, held at Special Collections in the Honnold/Mudd Library, celebrating his gift to Pomona College. (Photo: Special Collections, Honnold/Mudd Library)

David and Catharine Alexander's friendship with Norman and Geraldine Philbrick was instrumental in the Philbricks' gift of their collection of theatre books, letters, drawings and manuscripts, on which this Conference is based, to Pomona College in 1986. Catharine Alexander remembers their visits:

"When Norman Philbrick was a trustee of Pomona College, he and his wife Gerry invited David and me several times to visit them at their home in Los Altos Hills near Stanford. They were warm and gracious hosts, and we soon discovered that we had a great deal in common. The four of us were avid readers who enjoyed discussing recently-read books. On one occasion, they recommended a new English mystery writer – P. D. James. I still have the copy of *The Black Tower* that they gave us. We also found that we could discuss politics, because we were all members of the same party! But the highlight of every visit came when we accompanied Norman to the library, located separately on the property, to look at items in his theatre collection. Typically, for more than an hour, he regaled us with vivid stories of his precious books and theatre memorabilia. We were entranced. Those special afternoons with Norman and his collection were among the highlights of our years at Pomona."

— Catharine Alexander, March 2013



Conference program, page 1. Courtesy Pomona College Department of Theatre and Dance.  
Photographs courtesy of Special Collections, Claremont Colleges Library.

**Thursday 28 March****Performances and demonstrations engaging Edward Gordon Craig and his legacy****Moderator Thomas Leabhart, Pomona College****Seaver Theatre, Pomona College**

- 12:00' – 1 Registration, Seaver Theatre Courtyard
- 1 – 1:50 Won Kim (PO 1995) – *Playing with Forms: Company Pas de Dieux*  
(France) and its Physical Theatre Approach
- 2 – 2:50 Harvey Grossman – *Architecture Instead of Picture*
- 3 – 3:50 Luis Torreal – *Between Life and Death*
- 4 – 4:50 Camille Cettina (PO 2001) – *Mr. Darcy Dreamboat*
- 5 – 5:50 Elke Luyten and Kira Alker (PO 2002) – *Studies of Inertia*

**6 Dinner – Frank Hall, Pomona College**

- 7 – 7:50 Daniel Stein – *Poetic Dynamics (Physics/Metaphysics)*
- 8 – 8:50 Roman Paska – *Fear of Puppetry*
- 9:00 – Reception in Seaver Theatre Courtyard

Conference program, page 2. Courtesy Pomona College Department of Theatre and Dance.



**Friday 29 March****10 Morning Session, Moderator Juliet Koss, Scripps College  
Seaver Theatre, Pomona College**

10 Welcoming Remarks from Thomas Leabhart and James Taylor, Department of Theater and Dance, Pomona College

10:20 Franc Chamberlain, University of Huddersfield, United Kingdom  
"Craig and the Psychophysical Actor"

10:40 Jennifer Buckley, Department of Rhetoric, University of Iowa  
"Craig's Mimodramatic Stage"

11 Harvey Grossman, Academie voor Spel en Theater, Antwerp, Belgium  
"Gordon Craig, Etienne Decroux and the Rediscovery of Mime"

11:45 Performance by Y.T. Wong and Celia Dufournet of Craig's "First Dialogue"

12 Q&A for morning papers

**12:30 Lunch – Seaver Theatre Courtyard, Pomona College**

1:45 *[Transportation available to Honnold Library for the afternoon session]*

**2 Afternoon Session, Moderator Arthur Horowitz, Pomona College  
Founder's Room, Honnold Library, The Claremont Colleges**

2 Carrie Marsh, Special Collections Librarian, Honnold Library  
"Edward Gordon Craig: A Life in Books"

2:30 Eric T. Haskell, French Department, Scripps College  
"Picturing Robinson Crusoe: Edward Gordon Craig, Daniel Defoe and Image Text Inquiry"

2:50 Anthony Shay, Department of Theater and Dance, Pomona College  
"Wrapping Oneself in Greek Spirituality: Isadora Duncan, Gordon Craig, and Ancient Greece"

3:10 Olga Taxidou, Department of English Literature, University of Edinburgh  
"The Dancer and the Übermarionette"

3:30 Q&A for afternoon papers

**4 Coffee Break – Honnold Library**

4:30 Round Table, Moderator Arthur Horowitz, Pomona College

5:45 *[Transportation available to Seaver Theater at Pomona for reception and dinner]*

**6 Reception and Dinner – Seaver Theatre Courtyard, Pomona College**

6 - 8 Yozmit – WALK (site-specific performance)

**8 Bridges Hall of Music, Pomona College**

Lori Belilove – *A Tragic Tale of Love and Death: Edward Gordon Craig and Isadora Duncan*

Conference program, page 3. Courtesy Pomona College Department of Theatre and Dance.

**Saturday 30 March****10 Morning Session, Moderator Anthony Shay, Pomona College  
Seaver Theatre, Pomona College**

- 10 Annie Holt, Ph.D. Candidate, Columbia University  
"Easel Painters versus 'The Artist of the Theatre': Costumes of the Ballets Russes and Edward Gordon Craig"
- 10:20 Carole Guidicelli, Institut International de la Marionette, Charleville-Mézières, France  
"From Edward Gordon Craig to Gisèle Vienne: Choreographing the Action, Sculpting the Light, Manipulating the Fog in Search of Beauty"
- 10:40 Didier Plassard, Department Arts du Spectacle, Université Paul Valéry-Montpellier 3  
"E.G. Craig's *Drama for Fools*: A Journey Through the Past"
- 11 Patrick Le Boeuf, Curator, La Bibliothèque Nationale de France  
"Craig on Shakespeare: Two Unknown Essays"
- 11:20 Q&A for morning papers
- 11:50 [Transportation available to Scripps College for lunch and afternoon session]

**12 Lunch – Margaret Fowler Garden, Scripps College****1:30 Afternoon Session, Moderator Kimberley Jannarone, UC Santa Cruz  
Clark Humanities Museum, Humanities Building, Scripps College**

- 1:30 Thomas Price, National Dong Hwa University, Hualien, Taiwan  
"Norman Philbrick: The Man and His Collection"
- 1:50 Claudia Orenstein, Theatre Department, Hunter College/CUNY Graduate Center  
"Our Puppets, Our Selves"
- 2:10 James Taylor, Department of Theater and Dance, Pomona College  
"The Shadow Puppets of Elsinore: Edward Gordon Craig and the Cranach Press *Hamlet*"
- 2:30 Q&A for afternoon papers

**3 Coffee Break – Humanities Building, Scripps College**

- 3:30 Samuel Gold – *Hamlet's Last Act* (in the Humanities Auditorium)
- 4:00 Li Wei, National Academy of Chinese Theater Arts, Beijing  
"Inspirations from Edward Gordon Craig's Three Ideas on Stage Design"
- 4:20 Round Table, Moderators Kimberley Jannarone and Anthony Shay
- 5:00 [Transportation available to Pomona College for reception and dinner]

**6 Reception and Dinner – Frank Hall Blue Room, Pomona College**

- 6 – 8 Yozmit – *WALK* (site-specific performance)
- 8 **Peter Sellars, Keynote Address, Seaver Theatre, Pomona College**  
Introduction by David Oxtoby, President, Pomona College

**Reception – Seaver Theatre Courtyard**

Conference program, page 4. Courtesy Pomona College Department of Theatre and Dance.



**Peter Sellars**, an opera, theater, and festival director, is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Sellars is known for groundbreaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Peter Sellars strikes a universal chord with audiences, engaging and illuminating contemporary social and political issues.

Sellars has staged operas at the Glyndebourne Festival, the Lyric Opera of Chicago, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival, the San Francisco Opera, and Teatro Real (Madrid), among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith, and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov, and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. Sellars has been a driving force in the creation of many new works with longtime collaborator composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, and *A Flowering Tree*. A staging of their latest work, *The Gospel According to the Other Mary*, will be seen in the U.S. and Europe early in 2013.

A Harvard graduate, Sellars was appointed Artistic Director of the American National Theater at the John F. Kennedy Center for the Performing Arts in Washington, D.C. at the age of 26, where between 1984 and 1986 he originated 7 productions and presented 18 others from a wide range of American and international theater companies. His landmark ANT staging of Sophocles' *AJAX*, set at the Pentagon, was invited to tour Europe and ignited the start of an international career. Other noteworthy theater projects include a 1994 staging of Shakespeare's *The Merchant of Venice* set in southern California with a cast of black, white, Latino, and Asian-American actors; an Antonin Artaud radio play coupled with the poetry of June Jordan, *For an End to the Judgment of God/Kissing God Goodbye*, staged as a press conference on the war in Afghanistan; a production of the Euripides' *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience; and, in 2009, *Othello*, inspired by and set in the America of newly elected President Barack Obama.

*Desdemona*, Sellars' collaboration with the Nobel Prize-winning novelist Toni Morrison and Malian composer and singer Rokia Traoré, was performed in Vienna, Brussels, Paris, Berkeley, New York, and Berlin in 2011, and will be presented in London as part of the 2012 Cultural Olympiad.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals; the 2002 Adelaide Arts Festival in Australia; and the 2003 Venice Biennale International Festival of Theater in Italy. In 2006 he was Artistic Director of New Crowned Hope, a month-long festival in Vienna for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture for the city of Vienna's Mozart Year celebrating the 250th anniversary of Mozart's birth.

Sellars is a professor in the Department of World Arts and Cultures at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, and is a member of the American Academy of Arts and Sciences.

Conference program, page 5. Courtesy Pomona College Department of Theatre and Dance.





**Lori Belilove's** direct lineage and performing career have earned her an international reputation as the premier interpreter and ambassador of the dance of Isadora Duncan. She has been hailed as "one of the most impassioned and authentic Duncan interpreters around" by Janice Ross of *The Oakland Tribune*. Through her performances, master classes, and workshops, children, college students and professional dancers have experienced the purity, timelessness, authentic phrasing, and musicality that have been passed down to Lori through the direct line of Isadora Duncan dancers. Among her first Duncan teachers were second-generation Duncan Dancers Julia Levien, Hortense Kooluris, and Mignon Garland. She was coached for performance and technique by first-generation Duncan dancers Anna Duncan and Irma Duncan, two of the six adopted artistic daughters of Isadora, also known as the Isadorables.

Lori received the 2010 Distinguished Achievement award from Mills College where she earned her B.F.A. in dance, religion, and classical studies.

Lori has toured extensively both nationally and internationally including Brazil, Korea, West Africa, Canada, Mexico and Europe. She is the Founder of The Isadora Duncan Dance Foundation and Artistic Director of the Isadora Duncan Dance Company in New York City and is considered an important source for the documentation and interpretation of the Duncan technique and repertory. She is the leading dancer in the award-winning PBS documentary *Isadora Duncan: Movement From the Soul* narrated by stage and screen actress Julie Harris. As a master teacher she has held residencies at Harvard University, The Juilliard School, Northwestern University, Smith College, University of Alabama, Ohio State, and Franklin & Marshall, among others.



**Yozmit** is a New York based singer-songwriter who also trained as an interdisciplinary performance theater artist and fashion designer. As a zen practitioner, her goal as an artist is to channel Avalokitesvara (Bodhisattva of 'Compassion' in Buddhism) to bring healing to the dualistic world through the practice of her art and music. She considers this her divine duty. Through her ritualistic performance art, Yozmit combines theater, dance, pop culture, fashion, gender identity, mythology, and shamanism onto a single canvas. She sees her art as a form of research that helps define the unknown mysteries of her universe. Yozmit studied and performed with Thomas Leabhart, Rachel Rosenthal, Laurie Cameron, Seo HoonJung (Lineage of Yi Iljoo - intangible National Cultural Asset of Pansori), and Dairakudakan. In

2010, Yozmit performed in Marina Abramovic's *The Artist is Present* at The Museum of Modern Art (MoMA). Currently, Yozmit performs with Simon Hammerstein's *The Box* all over the world and her debut album (YOZMIT\*ATLAS, transcendental pop music) will be released in 2013 globally.

*WALK* is Yozmit's art project marriage between Buddhistic spiritual practice and art practice. One day, Yozmit decided to walk the neighborhood of Bedford Stuyvesant, Brooklyn (where he used to live) in a costume of his own creations. No agenda, no plan... just walk and see what happens. By walking she realized that all these ideas about her project were coming through his heart. Now he is planning to do 108 walks in different part of New York City in 108 different outfits and she is sure that by walking this walk, this will take him to the next destination of his evolution as an artist or simply as one human being. (108 is a significant number in Buddhism, meaning 108 different manifestation of Bodhisattva, or 108 kinds of suffering in our dualistic world called 'samsara') So far, he has walked in Bedford Stuyvesant, Brooklyn; Union Square, Times Square, Central Park, and Stonewall, NY; Downtown Los Angeles; Joshua Tree; South Beach, Miami; Chunchoen, South Korea; and Père Lachaise, Paris.

Conference program, page 6. Courtesy Pomona College Department of Theatre and Dance.



**Kira Alker**, a native of San Francisco, holds a BA in Theatre from Pomona College and an MA in Performance Studies from NYU. She has been creating movement performances in collaboration with Elke Luyten since 2003. Her work has been showcased internationally at such venues as the REDCAT in Los Angeles, the International Conference on Performance Art Theory in Mexico, the Dream Shot Festival in Belgium and the Kyoto University of Art and Design and Honen-in Temple in Japan. Kira currently works as Sarah Michelson's rehearsal assistant and recently performed in Michelson's *Devotion Study #1—The American Dancer* at the Whitney Biennial in 2012.

She also danced in Luyten's *Floored* as part of the opening of the new Parrish Art Museum in Water Mill, NY. Kira is currently an artist-in-residence with the Lower Manhattan Cultural Council. In the spring, she will be a featured choreographer in The Kitchen's Dance and Process series.



**Jennifer Buckley** currently teaches in the Department of Rhetoric at the University of Iowa. Her work focuses on modern drama and theatre, avant-garde performance, and print culture. She is currently completing a book manuscript titled *Every Page Must Explode: Avant-Garde Performance in Print*.



**Camille Cettina** is an actor, director, deviser, choreographer and teacher. She is co-artistic director of the physical theatre company, Push Leg with Anne Sorce (PO '99), based in Portland, OR. Camille recently returned to Portland after spending several years in London where she received her MFA from the London International School of Performing Arts, and also served as Associate Artistic Director of the award winning Mulberry Theatre Company. UK credits include: Edinburgh Fringe Festival, SOHO Theatre, The Arcola, Hackney Empire Room, Bestival & Camp Bestival with Underbling & Vow. Back in the states, she has worked most recently with Liminal Performance Group, Artist Repertory Theatre, Imago Theatre, COHO Theatre, East 14th Street Y, and Island Stage Left, while also creating and producing original work with Push Leg. *Mr. Darcy Dreamboat* was Push Leg's inaugural production in November 2011.



**Franc Chamberlain** is Professor of Drama at the University of Huddersfield UK. He was the editor of Routledge Performance Practitioners series and, previously, the editor of *Contemporary Theatre Review*. He has published a number of books and papers on twentieth-century actor training as well as on a variety of other topics including practice as research and theatre and ecology. In 2008 he contributed an introduction and notes to a new edition of Craig's *On the Art of the Theatre*, published by Routledge.



**Celia Dufournet** is a performance artist from Lyon, France, where she has worked with clowning technique, masked acting and physical theatre. She discovered Corporal Mime three years ago at the mime school Hippocampe, in Paris, where she studied for a year before joining Thomas Leabhart's research group at Pomona College. She is currently also training in Pilates with Sally Leabhart and the Pilates Center (Boulder, Colorado).

Conference program, page 7. Courtesy Pomona College Department of Theatre and Dance.



**Manuel Garcia Martinez** is Senior Lecturer in French Literature at the University of Santiago de Compostela. He wrote his Ph.D. in Drama Studies at University of Paris 8. His research interests are time and rhythm in theatrical productions/performances and in dramatic texts, and the French contemporary theatre. For four years he has been mainly doing research on productions of the Théâtre du Radeau, a French group.



**Samuel Gold** is an actor, puppeteer, and physical performer. His work has been featured at events such as the 9no Festival de Mimo en el Caribe and the Bali Arts Festival. Sam holds a B.A. from Pomona College, where he majored in Theatre with an emphasis in Corporeal Mime. In 2011, he was awarded a Watson Fellowship, granting him one year of international travel to explore the relationship between puppets and people in a variety of performance cultures including Bali, where he studied Wayang Kulit with I Nyoman Sedana and other *dalang*.



**Harvey Grossmann** discovered Edward Gordon Craig by reading about him in a theatre history book while in his early teens. By the time Grossmann was 18, he had joined Craig in Vence in the South of France and worked with him as a student assistant. Craig then was 80. All his work as director and teacher springs from Craig's inspiration, including the conception of Grossmann's mobile theatre called the Cruciform.



**Carole Guidicelli** holds a Doctorate in Theatre studies from the University of Paris 3 — Sorbonne Nouvelle (supervisor: Prof. Georges Banu), she was responsible for study and development at the Institut International de la Marionnette (Charleville-Mézières, France) and associate researcher at the Théâtre national de Bretagne for the European theatre network Prospero. She is now a series editor for Nathan, (Paris). As a specialist of contemporary stage directing and drama, she has published in numerous journals including *Alternatives théâtrales*, *ThéâtreS*, *Critical stages*, *Registres*, *La Nouvelle Revue Pédagogique*, and *Puck*, among others. She is now editing the proceedings of the international conference: '*Übermarionnettes and mannequins : Craig, Kantor and their contemporary legacies*' (Charleville-Mézières, 15-17 March 2012, to be published in September 2013, L'Entretemps publications / Institut International de la Marionnette).



**Eric T. Haskell** is Professor of French Studies & Humanities and Director of the Clark Humanities Museum at Scripps College, Claremont University Consortium, California. His publications cover a wide range of inter-art topics from verbal-visual inquiry to garden history. A frequent guest lecturer, he has delivered over 500 lectures in twenty five states and eleven countries, curated a dozen exhibitions, and authored numerous catalogues. He has also written extensively on illustrators of Baudelaire, Rimbaud, Carroll, and a host of other nineteenth-century authors. His *Le Nôtre's Gardens* accompanied an exhibition he curated at the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California. His most recent book, *Les Jardins de Brécý: Le Paradis retrouvé*, was published in Paris by les Éditions du Huitième Jour.

Conference program, page 8. Courtesy Pomona College Department of Theatre and Dance.





**Annie Holt** is a sixth-year doctoral candidate in Theater at Columbia University, where she is working on a dissertation entitled "The Rise of the Costume Designer, 1870-1920." Originally from Berkeley, CA, she received her B.A. in Dramaturgy from the University of Virginia. She has been a grateful recipient of the Beinecke Scholarship (2006-2011) and the Mellon Intern Fellowship in Rare Books and Archival Practices (2008-2009). She is the founder and Artistic Director of Morningside Opera, an NYC-based artists' collective dedicated to exploring the boundaries of contemporary operatic performance. Her research interests include costume and set design, opera, theatrical Modernism, and gender studies.



**Arthur Horowitz** is an Associate Professor of Theatre at Pomona College, teaching Writing for Performance, dramaturgy, theatre history and Shakespeare in Performance. His research interests include international Shakespeare Performance History, Carlo Goldoni, Anton Chekhov, Samuel Beckett and the history and development of the modern stage director.



**Kimberly Jannarone** is Professor at the University of California, Santa Cruz. She is the author of *Artaud and His Doubles* (University of Michigan Press, 2010), winner of the Honorable Mention for the Joe Callaway Prize for best book in drama. She's published in *Theatre Survey*, *Theater Journal*, *TDR*, and the Chinese journal *Theater Arts*, among others. She received ASTR's Gerald Kahan Scholar's Prize and Honorable Mention for the ASTR Essay Prize for essays on Artaud. She's currently editing *Vanguards of the Right* (forthcoming University of Michigan Press). She recently was a Camargo Fellow in France, working on her next book, *Mass Performance, History, and the Invention of Tradition*.



**Won Kim** started performing arts with Corporeal Mime training with Thomas Leabhart in 2002 at the Hippocampe school in Paris. Afterwards, he continued his apprenticeship with Leela Alaniz. In 2004, he created his first company "Boom," which participated in more than 10 festivals in France including the Festival d'Avignon OFF 2005. Subsequently he co-directed the company *Pas de Dieux* with Leela Alaniz, deepening his knowledge and training in Corporeal Mime and Theatre Anthropology. With Alaniz, he worked as an assistant in her actor/dancer training program based on the influences of Etienne Decroux and Jerzy Grotowski. Together they created *Don Qui*, and *Business is Business*, productions presented in more than 10 countries. Currently, Kim is a PhD candidate at Paris 8 University.



**Juliet Koss**, Associate Professor and Chair of Art History at Scripps College, is the author of *Modernism after Wagner* (University of Minnesota Press, 2010), a finalist for the College Art Association's Charles Rufus Morey Book Award. She has published widely on modern European art, architecture, and related fields in Europe and the United States and received fellowships from the Getty Research Institute, the Humboldt Foundation, the NEH, the Mellon Foundation, and the Canadian Centre for Architecture. She was a Fellow at the American Academy in Berlin in 2009 and, in 2011, the Rudolf Arnheim Visiting Professor, Humboldt University, Berlin. Her current book project, *Model Soviets, Monumental Snapshots, and the Perfect Future*, addresses the visual culture of the Soviet obsession with construction in the 1920s and 1930s.

Conference program, page 9. Courtesy Pomona College Department of Theatre and Dance.





**Thomas Leabhart** is Professor of Theatre and Resident Artist at Pomona College. He has taught and performed widely, most frequently in France, and is a member of the Artistic Staff of ISTA (International School of Theatre Anthropology). As editor of *Mime Journal*, he has written about his teacher, Etienne Decroux, and has published three books on Decroux and Corporeal Mime. He also practices and teaches devising, collective creation and verbatim theatre. Leabhart has received grants from Fulbright, IREX, Canada Council, Ohio Arts Council, California Arts Council, and National Endowment for the Arts, among others.



**Patrick Le Bœuf** is a library curator at Bibliothèque Nationale de France, Paris. From 2006 to 2009 he worked in the Performing Arts Department of this institution, where he was in charge of the Edward Gordon Craig Collection. In that position, he co-curated (together with Evelyne Lecucq) in 2009 an exhibition devoted to Craig's interest in puppetry. He wrote articles on various aspects of Craig's personality (Craig's mystical thought, his knowledge of François Delsarte, his unrealized project of staging Shakespeare's *Tempest*, the nature of the Übermarionette), on the French playwright Jean-Luc Lagarce, and on the conceptual modeling of library and museum information about performing arts items.



**Elke Luyten**, a NYC performing artist originally from Belgium, has worked with Thomas Leabhart, Marina Abramović and Robert Wilson. In 2010, Luyten re-performed several of Abramović's pieces at the exhibition "Marina Abramović: The Artist Is Present" at MoMA. She is currently performing in a new work by Robert Wilson called *The Life and Death of Marina Abramović*, which has toured internationally since 2011. In the summer of 2012, Luyten was part of the pilot residency program at Raketenstation Hombroich in Germany where she performed a series of site-specific installation pieces. In November, Luyten created a "sculptural making" for the opening of the new Parrish Art Museum in Water Mill, NY. Luyten is working as the Artist Advisor at the Watermill Center and is developing new work through an LMCC residency in New York.



**Carrie Marsh** is Head of Special Collections at Honnold/Mudd Library of The Claremont Colleges, where she has managerial and curatorial responsibility for an important and large collection of rare books, literary and historical manuscripts, and college archives. Before coming to Special Collections she was Reference Librarian at Denison Library, Scripps College. Carrie has a BA and MA in English literature from Central Michigan University and a Master's in Library Science from The University of Arizona. Carrie is a member of the Rare Books & Manuscripts section of the Association of College and Research Libraries, the Society of California Archivists, the Book Club of California, and the Zamorano Club; Carrie also is on the advisory board for California Rare Book School.



**Claudia Orenstein** holds a PhD from Stanford University. She is the author of *Festive Revolutions: The Politics of Popular Theatre and the San Francisco Mime Troupe* and co-author of *The World of Theatre: Tradition and Innovation* as well as articles on political theatre, Asian theatre, and puppetry. Her current work includes co-editing *The Routledge Companion to Puppetry and Material Performance*, co-producing the documentary *Magic in Our Hands*, on women puppeteers in India, and she served as dramaturg for Stephen Earnhart's multimedia production of *The Wind-Up Bird Chronicle*, which premiered at the Edinburgh International Festival in 2011. She is a board member of UNIMA-USA and Associate Editor of *Asian Theatre Journal*.

Conference program, page 10. Courtesy Pomona College Department of Theatre and Dance.



**Roman Paska** is a writer, director, filmmaker and puppeteer whose original productions, under two successive company names, Theatre for the Birds and Dead Puppet, include *The End of the World*, *God Mother Radio*, *Dead Puppet Talk* and *Schoolboy Play*, which was commissioned by Linz '09 European Capital of Culture and presented in 2010 at the National Theatre of Portugal. He directed August Strindberg's *Dreamplay* with puppets for its centennial at the Stockholm Stadsteater, and for several years was director of the Institut International de la Marionnette in France. His magical-realist documentary feature, *Rehearsal for a Sicilian Tragedy*, with John Turturro, premiered at the Venice Film Festival in 2009, and has since been seen at the Hamptons Film Festival, Lincoln Center and BAM.



**Didier Plassard**, born 1958, completed a PhD in Theatre Studies at the Université Paris 3 in 1989. He was from 1990 till 1996 assistant professor in Comparative Literature at the University Rennes 2, where he founded the Department of Performing Arts, then (from 1996 till 2009) full professor in Comparative Literature and Theatre Studies in the same university. Since 2009, he is full professor in Theatre Studies in the Université Paul Valéry (Montpellier 3). He also teaches in professional theatre schools and has been invited for conferences and lectures in Florence, Montreal, Frankfurt / Main, Munich, Sousse, etc. His research fields include many aspects of contemporary drama and contemporary stage, but also avant-garde theatre, puppet theatre, relations between theatre and images. Main publications: *L'Acteur en effigie* (L'Âge d'homme, 1992, Georges-Jamati Award); *Les Mains de lumière* (Institut International de la Marionnette, 1996 ; 2<sup>nd</sup> edition 2004); Edward Gordon Craig, *Drama for Fools / Théâtre des fous* (L'Entretemps, 2012); *Mises en scène d'Allemagne(s) de 1968 à nos jours* (CNRS Editions, 2012). He is also chief editor of the web-journal *Prospero European Review – Research and Theatre*.



**Thomas Price** is an Adjunct Professor of Humanities at National Dong Hua University, Hualien, Taiwan. Graduate of Pomona College; Ph.D, Stanford. Taught dramatic literature and theatre history at the College of the Pacific, the US International University School of Performing Arts, and Southern Oregon State University; also at Tianjin Normal University in Mainland China, and many years at Tamkang University in Taiwan. Served as archivist for the Norman Philbrick theatre collection and mounted a major Craig exhibition at Stanford University. Author of *Dramatic Structure and Meaning* and a critical edition of plays by the 18th-century dramatist George Colman the Elder.



**Cathy Seaman**, as Program Administrator for the Pomona College Department of Theatre and Dance, has provided administrative oversight to the department for over twenty-two years. Since joining the department, she has acted in a department main stage production, produced a children's theatre program for ten years, and has become an enthusiastic theatre patron.

Conference program, page 11. Courtesy Pomona College Department of Theatre and Dance.



**Anthony Shay** holds a Ph.D. in Dance History and Theory from the University of California, Riverside. He is the author of seven books, including *Choreographic Politics: State Folk Dance Companies, Representation and Power* which was awarded the Congress on Research in Dance "Outstanding Scholarly Dance Publication" in 2003. He has won numerous awards for his choreography from the National Endowment for the Arts and in 1998 was named a James Irvine Foundation Choreographer Fellow. He was honored as "Distinguished Scholar" by the Iranian Scholars and Researchers Organization for his research and publication in the field of Iranian dance, and awarded an NEH fellowship in 2004. He is currently completing the editing for the *Oxford Handbook of Dance and Ethnicity*.



**Daniel Stein** studied in the Professional Actors Training Program at Carnegie-Mellon University, where he worked with Jewel Walker, and later Daniel went to Paris to study with Etienne Decroux, becoming M. Decroux's frequent translator. Subsequently making his home in Paris for 20 years, Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center. He has taught master classes throughout the world at institutions such as Juilliard School of Drama and The Shanghai Theatre Academy, and received grants from the National Endowment for the Arts, the United States/Japan Commission, the Pew Charitable Trust, and is a John Simon Guggenheim Fellow. Since 2009 he is also Director of theatre for the Accademia Dell'Arte-Summer institute in Arezzo Italy, an intensive program in Generating New Performance Material and Creativity. Visit [danielstein.org](http://danielstein.org).



**Olga Taxidou** is an author and Professor of Drama at the University of Edinburgh. Her main teaching and research interests lie in the general field of performance theory, with particular interest in modernism and performance and theories of tragedy. She has adapted and translated classical Greek plays and is the author of several books including: *The Mask: A Periodical Performance by Edward Gordon Craig* (1998); *Tragedy, Modernity and Mourning* (2004) and *Modernism and Performance: Jarry to Brecht* (2007).



**James P. Taylor** received his B.A. Degree in Fine Arts/Drama from Colorado College in 1976, and his M.F.A. Degree in Theatre Design from Southern Methodist University in 1979. He taught at the University of Arkansas/Little Rock, Drake University, and Grinnell College, before arriving at Pomona College in 1991. James has designed over 100 productions in the professional and/academic theatre, and is a resident lighting designer for A Noise Within Theatre in Pasadena, California. In 1997-1998, he was a Senior Fulbright Lecturer at The Ateneo de Manila University in the Philippines. His current research project on Edward Gordon Craig and the Cranach Press *Hamlet* was completed while on sabbatical in 2009-2010.

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**Luis Torreao** is a director, actor and Corporeal Mime teacher. He holds a state diploma for theatre teaching in France and a Theatre Studies master's degree. Artistic director of the Hippocampe Company and the Hippocampe Mime School, he was trained in Corporeal Mime by Thomas Leabhart in France and in the US, and was his assistant from 1997 to 2003. He has been director for several creations: *Camille's Room* (2011), *Labyrinth 1* (2008), *Of Men and Women* (2006), *Traçado* (2004), among others. He regularly gives workshops in France and Brazil (Theatre Academy of Orléans, Theatre Academy of Puteaux, Arts en Scène - Lyon, EDT 91 - Essonne, Paris 8 University, etc.).



**Li Wei** graduated from The National Academy of Chinese Theatre Arts with BA and MFA degrees. Professor Li Wei is now Chair of the stage department. He is an advisor both to undergraduate and graduate students. He is specialized in teaching stage design, stage techniques, and the history of Chinese traditional architecture. His recent research has been directed towards the theory of stage design and stage science and technology. Prof. Li Wei has also won "China National Best Design in Performing Arts" several times. His paper "Decorative stylish Stage Design" was published in April 1996 in *TD&T*



**Y.T. (Young Tseng) Wong** is a mime, movement actor, teacher and performer. He has worked and performed in Singapore, Malaysia, France, Hungary, and the US. Since 2000 he has worked with Thomas Leabhart at Pomona College, learning, teaching, and creating new work in the Corporeal Mime technique of Etienne Decroux. He also continues working in the complementary practices of Viewpoints improvisation technique and Suzuki actor training, and recently taught a class in Site-specific Performance.



**Prof. Dr. Lin Yi**, of The National Academy of Chinese Theatre Arts, focuses her research on intercultural communication and arts management. She has published a number of books and articles addressing innovative methodology for the studies of arts and humanities. One of them was awarded the National Prize of Excellent Achievement in Research on Social Sciences and Humanities in 2009. She has been Principle Investigator for a number of national and international research projects. She created the Confucius Institute of Chinese Opera (CICO) in 2009 and the International Laboratory of Sister School of Arts (ILSSA) in 2008. She is an Editorial Board member of *the International Journal of Arts Management*, Canada (Since 2012); Consultative Board member of the *International Journal of Policy and Practice in Post School Education: Higher Education Review*, UK (Since 2010); Chair and Specialist of the International Advisory Board for Promotion of Chinese Arts and Culture, Confucius Institute Headquarters, China (Since 2010); Board member of the Asia Theatre Education Centre (ATEC) (Since 2008).

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**Edward Gordon Craig: A Life in Books.****Special Collections, Honnold/Mudd Library, The Claremont Colleges**

On view March 25 - May 17, 2013

Edward Gordon Craig is best known as a pioneering man of the theater, but he also was a writer, a publisher, and an accomplished professional printer. Drawing on the Philbrick Library in Special Collections, collected by Pomona College alumnus Dr. Normal Philbrick, this exhibition features Craig's publications and a number of his beautiful woodcuts and engravings.

-- Carrie Marsh

**A Better Mousetrap: Gordon Craig's Designs for Hamlet****Clark Humanities Museum, Scripps College**

On view March 25 - April 19, 2013

Curated by Thomas Price (with the collaboration of Samuel Gold) for the Clark Humanities Museum, Scripps College, this exhibition of original and rarely shown designs and illustrations for Craig's famous Moscow production of Hamlet includes the artist's largest color rendering for the "Mousetrap Scene" (Act III, scene ii), together with woodcut illustrations and annotated proofs for the Cranach Press editions of Hamlet (in German and English), considered to be two of the finest examples of the book art in the 20th century. It also includes designs illustrating Craig's radical reform of theatrical practice, introducing an infinitely variable abstract stage space and a novel way of illuminating the settings with overhead colored lights--or as he called it, "painting with light." These works formed part of Craig's last personal collection, which he held back for himself even as he sold the bulk of his things to La Bibliothèque Nationale de France. They thus come from what Craig considered the cream of his collection.

-- Thomas Price

## Conference Planning Team

Co-Chairs: Thomas Leabhart (Pomona College), Juliet Koss (Scripps College), Cathy Seaman (Program Administrator, Pomona College Department of Theatre and Dance)

Organizing Committee: Franc Chamberlain (University of Huddersfield, UK), Irene Eynat-Confino (Tel Aviv University), Thomas Price (National Dong Hua University, Hualen, Taiwan, and former Philbrick Library Archivist); James Taylor (Pomona College)

Advisory Committee: Jean-Marie Apostolides (Stanford University); Marc DuVillier (University of Paris 3); Kimberly Jannarone (University of California, Santa Cruz); Didier Plassard (Université Paul Valéry - Montpellier 3); Leonard Pronko (Pomona College); Olga Taxidou (University of Edinburgh)

Conference program inside back cover. Courtesy Pomona College Department of Theatre and Dance.